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instrument which is now largely gaining a place in our drawing-rooms, and on which the composer of them is well known to be a highly skilled performer. The style of M. Lemmens' Voluntaries, while partaking largely of the serious character of music for the church organ, of which the harmonium is the representative, is yet sufficiently bright and melodious to render it interesting in the secular use for which it is intended. The pieces generally are written with the fluency and freedom of a practised student of classical organ music; all the requisite indications being given for their application to the instrument for which they are specially intended; and to students, of which they must prove highly acceptable.

The Lord is my Shepherd (Ps. 23), and *O Lord, how long wilt Thou forget me* (Ps. 13.) Two Anthems for Four Voices. Composed by OSKAR BOLCK.

THESE two anthems are among the best specimens of church music we have had under our notice for some time. There is a freshness and originality of treatment, together with a freedom which is altogether unusual in anthems of this class. The twenty-third psalm commences with a chorus *Allegro Maestoso*, which consists of a number of well contrasted phrases. The boldness and vigour of the unison being relieved by the delicacy and refinement of the intervening four-part harmonies. This is succeeded by a *verse* movement, *andante con espressione*, in which several elegant subjects are worked with much cleverness; as a more than usually happy setting of words to music, we may cite the phrase set to the words, "Yea, though I walk through the valley of the shadow of death." The last chorus, *Allegro con fuoco*, begins with a most characteristic subject boldly led off by the organ, after which the subject is slightly worked in canon by the voices, with, however, a thinness of effect, not altogether satisfactory. The thinness is soon got rid of by the entrance of some bold rich chords, which restore the tone of the whole movement, and carry it to a brilliant conclusion. The setting of the thirteenth psalm is an improvement upon the foregoing, being more original and less unequal. The very first strains are sufficient of themselves to arrest the attention of any musician, and we are bound to add that the whole composition bears ample evidence of the boldness and originality of this, to us, new writer of church music. Boldness and originality too are not the only qualifications to be found in this psalm, for passages of the most touching tenderness and pathos are thickly interspersed. Witness the setting of the words, "Having sorrow in my heart, yea, sorrow daily"; and again, "O lighten my eyes, lest I sleep the sleep of death." We would also call attention to a strain in unison on the words, "And those that trouble me rejoice when I am moved," a phrase which could hardly be exceeded in fitness of expression. The following chorus, *Maestoso*, containing two points of striking originality, bring the psalm to a close. Now, here is some new work for our cathedral choirs; work which may be honestly recommended, as not alone new, but new and good, which latter should be the true and only test used in the admission of music into the service of the sanctuary, then would our ears cease to be annoyed by the milk-and-water strains we have frequently to endure in cathedral, collegiate, parochial and district churches, which strains are, in nine cases out of ten, either the production of some "local genius," or written by a friend of one or other of the officials, or, worst of all, the composition of a lady amateur, each of whom are, perhaps, ignorant of the first principles of composition.

Happy Days. Six Characteristic Pieces for the Pianoforte. Composed by CARL HAUSE.

SO much of our modern pianoforte music is manufactured to sound exceedingly difficult whilst it is in fact comparatively easy, that there is little room for that which sounds easy, and is in reality difficult. All engaged in musical tuition know that the majority of amateurs who can represent with the utmost facility showers, cascades, and other aqueous forms upon the pianoforte key-board,

would be puzzled to conquer the close fingering and part-playing to be found in a solid piece by one of the classical composers—a piece, too, which, when performed with freedom by a pianist educated in that school, might appear to an uninitiated listener mere child's-play. In the interest of true art, therefore, we are always glad to be able to meet with music which has something beyond mere showy brilliancy to recommend it; and it is because we recognise in these six pieces the result of a mind which seems to cling instinctively to the best models that we are disposed to give a larger amount of attention to them than we should ever think of bestowing upon the conventional pieces of the day. There is an elegance pervading the whole of these little compositions which will recommend them to all who do not cultivate the art for mere display. The fingering will require the closest attention; for although the passages lie well under the hand, when placed in the right position, there are many extensions which must be always carefully prepared for. No. 1 is a Rondo in $\frac{3}{4}$ time, with a placid subject in semiquavers, the fingering of which must be well in the mind before it can be played up to the velocity indicated by the composer. No. 2, an Impromptu, and No. 3, Idylle, both in $\frac{3}{4}$ time, flow on in almost uninterrupted triplets, but No. 3 is by far the better of the two: indeed we are inclined to place it in real merit above any of the six pieces. It is perfectly simple in construction; but the melody is extremely graceful; and the second subject, in the Dominant, with the triplet accompaniment in the right hand, contrasts well with the opening theme. In a future edition it would be well to make the triplet at the commencement of page 2 precisely the same as it appears on its recurrence; and, whilst correcting, a very important $A\sharp$, at the end of bar 10, page 4, should be added. No. 4, a March Polka, has a well marked subject; but Nos. 5 and 6, the first a vivid and effective Tarantella, in C minor, and the second a melodious Waltz, are more to our liking. On the whole, as we have already said, we welcome these pieces as a wholesome addition to our limited stock of good and earnestly written pianoforte music; and shall be glad to meet with similar compositions from the same pen.

1. *March.* Composed and dedicated to the Volunteers of Great Britain.

2. *Mignon. Morceau de Salon, pour Flauto.*

3. *May Blossoms. Romance, pour Piano.*

All composed by Siegfried Jacoby.

THE first of these pieces is, in our opinion, the best. It is difficult to write a good march without degenerating into the conventional passages which have been common property with military-music makers for years. A bold subject in E flat, harmonized in consonance with the character of the composition, contrasts well with a *cantabile* theme, in A flat, which is melodious and free from exaggerated "effects" in the accompaniment. The march will be found useful as a teaching piece. No. 2, "Mignon," although based upon a somewhat trite melody will be found effective by all who have learned to "sing" on the instrument. At page 3 we cannot think all the naturals before the sharps are necessary. The effect of a single passage is thus made quite dazzling to the reader; and if Herr Jacoby would either expunge these naturals, or change his signature, we are certain that the purchasers of "Mignon" would be much indebted to him. No. 3, "May Blossoms" depends for its effect upon the power of crossing hands and clear arpeggio playing, two accomplishments somewhat overtaxed in modern pianoforte compositions. The theme upon which all these embellishments are engrafted is unpretending and pleasing.

Now or Never. Galop brillant, for the Pianoforte. By Willem Coenen.

A dashing and attractive Galop, requiring an agile finger and rhythmical feeling, qualities not always united in the playing of amateurs who venture on this style of music. The chromatic passage marked *precipitato*, is full of the real life demanded by the character and title of the piece; and we can safely affirm that, played up to the